ASIFA EAST NEW YORK CHAPTER

asifa east
The International Animated Film Society

February 1998

Films of Stan VanDerBeek

Fri, Feb 13, 1998. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 108 **6:30pm**

Still from VanDerBeek's **What Who How**, 1957. For more about this month's screening, see pages 8-9

Letter from the President

Linda Simensky

Hey Steve! -Toni T.

All members of ASIFA-East are invited to attend the screenings to judge the festival films.

Greetings from the south. I think I have finally gotten used to the fact that the ASIFA-East festival isn't in January anymore. But that doesn't mean that it's not coming up soon. You'll notice information about the festival all through this newsletter. Not only *is* there an entry form, but if you look carefully, you'll notice that entries are due on March 2, 1998, and that they must be mailed to our mailing address at Michael Sporn Animation. We can't accept late entries, since the films are sorted right after the deadline, and the ballots and film lists for the judging are made and xeroxed fairly quickly.

Helpful hints for entering the festival? Mark all three dates on your calendar first. And I would suggest the following: if you can, send your film in on 3/4" tape, rather than 1/2" tape. It's better quality, and when we put together the reels of winning films, the ones on 3/4" tape dub better than the 1/2" tapes. Of course, if you have film, you are welcome to send that. But if you win, that film will be traveling with the winning reels for almost a year, as they travel to the different ASIFA screenings all over the US. Many people ask if they can put more than one entry on a tape. We would prefer that you didn't. Also, if you have an entry that is longer than 15 minutes, you may consider sending both the entire piece and an excerpt, labeled as such. (While we prefer to play entries in their entirety, it isn't always possible.)

This year the jury screenings are March 12 and 13. All members of ASIFA-East are invited to attend the screenings to judge the festival films. That's one of the benefits of membership. Last year we had double the number of entries we've had in the past. And while the range of films was greater than ever, we also had almost double the hours of film to screen for the jury.

Helpful hints? Eat something, and have some caffeine before you get to the screenings. While we can't endorse snack-eating in the screening rooms, we will admit that something that doesn't make noise when you unwrap or chew it is not a bad idea. Bring a pen or pencil for voting. And most importantly, don't schedule dinner plans at 8. These screenings are for the hearty and brave, those who can sit still until at least 10 or even later.

The low point of the screening each year is usually when someone tries to explain the different categories. This year, thanks to Tony Peters, the highlight will be a handout briefly explaining each category. If you have other questions about the festival, give me or Nancy Keegan a call. And make plans to attend at least one of the screenings—they are a lot of fun, and every vote counts.

ASIFA-East

The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

President
Linda Simensky
NYC ☎ 924-8283

Int'l Exec. Board
David Ehrlich

Treasurer
Jim Petropoulos

Membership Secretary
David Levy

Newsletter Editor
Mark Segall

Asst. Editors
Anne Bobroff
Maria Scavullo

Proofreader
Z. Peter Mitchell

Executive Board
Howard Beckerman
Anne Bobroff
Tissa David
John R. Dilworth
Ronen Divon
Don Duga
David Ehrlich
Marcela Ehrlich
Margaret Frey
John Gati
Chris Gelles
Kit Hawkins
Nancy Keegan
Ray Kosarin
Candy Kugel
David Levy
Z. Peter Mitchell
Matt Oldfield
Jennifer Oxley
Antony Peters
Stephanie Rothenberg
Maria Scavullo
Mark Segall
Michael Sporn
Toni Tysen
Tom Warburton

To contact President Linda Simensky
call ☎ **404 885 0821**
fax **404 885 2456**
e-mail **Linda.simensky@turner.com**
or write Linda Simensky
VP of Original Animation
The Cartoon Network
1050 Techwood Drive NW
Atlanta, GA 30318

ANYMATOR

March Deadline: Feb 23

To contribute, contact Editor Mark Segall

34 Horatio Street, #3C
New York, NY 10014
☎ 212 989-4369
fax 212 691-9121
AlphaneMoo@aol.com

Visit our website at
www.yrd.com/ASIFA
Ronen Divon, webmaster: 212 244 5540

ASIFA Questions

For **membership** information call **David Levy** at **212 846-5441.**

Have newsletter questions? Want to contribute? Call **Mark Segall** at **212 989-4369**

For **ASIFA International** information, call **David Ehrlich** at 802 234-5401

Questions about ASIFA-East's annual April **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at 404 885 0821

Anny Mator *by howard beckerman*

to be continued...

David Ehrlich

ASIFA-INTERNATIONAL UPDATE

EXTRA MEMBERSHIP CARDS

ANNECY & ZAGREB

WEBSITE SCHOOL LIST

EXTRA MEMBERSHIP CARDS

All International members should now have received the latest copy of the ASIFA News, and if you've leafed through it you may have noticed that an ASIFA membership card popped out. This is obviously a mistake, as I sent you your 1998 cards last month. Rather than toss it, why not add a drawing or design to the imprint on your extra card and send it to me. When I've collected enough, I'll have them printed in an **anymator** spread. (RRI, Box 50, Randolph, VT 05060)

ANNECY

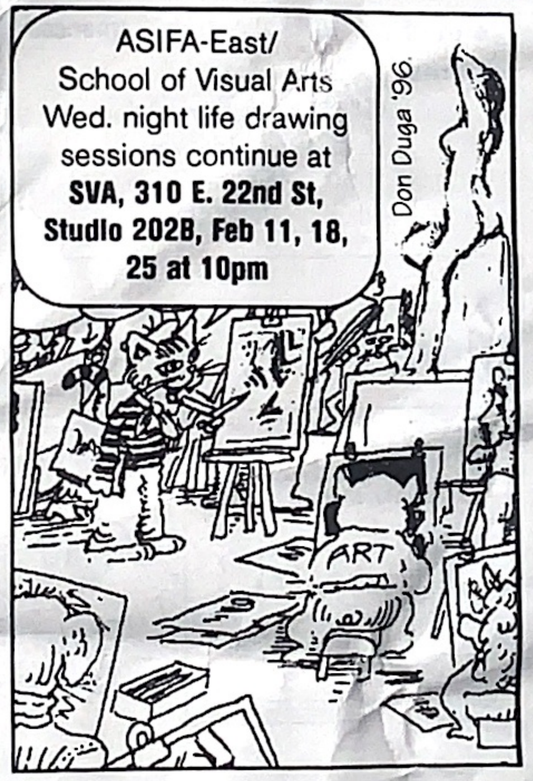
To save money on entry forms, the festival organizers decided simply to reprint their 1997 info . Unfortunately, the result was that they are announcing ASIFA patronage for the 1998 event. This is untrue, invalid and illegal. The 1998 event, as I've written previously, does **not** have ASIFA patronage.

WEBSITE SCHOOL LIST

Those of you with internet access should check out the ASIFA Website at http://asifa.hivolda.no In addition to the discussions on Annecy, which will soon include letters from Americans, there is a very thorough and updated School List. You can find schools in over 40 countries which teach animation and have programs for foreign students (which means you). Descriptions of the programs include tuition fees, available equipment, living accomodations, lists of courses and names of the animators who are presently teaching them. If you want to go right to the School List, it's http://asifa.hivolda.no/list.html

ZAGREB FESTIVAL

For those of you who are thinking of attending this festival, we are presently exploring the least expensive flights with MALEV airlines direct to Budapest. From Budapest, the Zagreb Festival would arrange a 4 hour scenic bus ride through southern Hungary to Zagreb. You can also fly into Vienna and take a 4 hour train across the Alps into Zagreb. Please email or fax me if you intend to go. If there are enough of you, tickets might be less expensive.



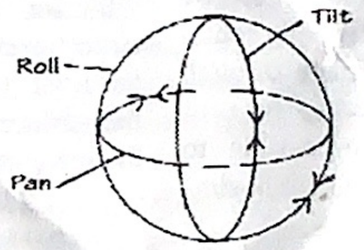
A series by NYC animation cameraman **Bob Lyons** about the camera's role in the creation of animated films.

THE ANIMATED CAMERA Part III

TRUTH & ILLUSION

Camera in the Space Time Continuum

The concept of a four dimensional field of space and time is currently our way of representing a continuum in which things exist and events occur. Cues relating to perception of space (independent of time) involve concepts of position, size and distance; and of clarity, contrast, color hue and intensity (saturation). Centuries ago artists working in static two-dimensional mediums discovered methods to fool the viewer into perceiving 3 dimensional spaces—namely, linear and atmospheric perspective. With the invention of movies, the time element was added; additional visual cues became available to suggest any variety of spatial relationships through *motion*.

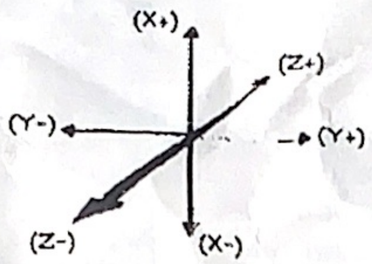


Note: True rotational motion should occur nodally to the camera's lens. When the camera's lens is at the nodal point of a rotational axis movement along that axis with cause changes only in the direction in what the lens sees without causing changes in its position.

All motion is defined as a relationship of position, direction, velocity and acceleration in reference to a given subject (or observer). Camera motion through space relative to its subject occurs within the three dimensional field of x, y, z geometrical coordinates defining spatial directions and linear distances. These take the descriptive forms of up/down, left/right and toward/away; as well as the rotational counterparts of tilt up/down, pan left/right and roll clockwise/counter-clockwise (see diagram). All motion can be described given some combination of these movement variables.

Camera motion can occur along any or all of these axes of movement depending on the complexity of the motion desired. The size of the increment of movement per image along any axis, relative to the frequency of the images presented determines the apparent speed of motion along that axis. Expanding or contracting the spatial motion relative to itself or to any other axes of motion involved. Motion along any single axis regardless of direction, speed or acceleration, always describes a straight line. Motion along two or more of the linear axes at a constant speed or constant acceleration will also describe a line. Varying speed or acceleration of one or two axes relative to the others will always describe some variety of curves. Combining any num-

ber of linear and rotational axes will also describe a variety of complex, curved paths (trajectories).



An understanding of the spatial parameters of motion trajectory, speed and acceleration is essential to creating fluid and dynamic motion of the camera relative to its subject. The camera is often identified with the point of view of a character (whether a person or inanimate object). Laws of motion in combination with gravity, mass, inertia and friction became integral to believably simulating the activities of people and things. With credibility established, we can begin to fabricate believable fantasy. Articulation of the camera through space frame by frame allows for types of movement difficult or impossible to achieve in live action such as flight simulation or outer space travel.

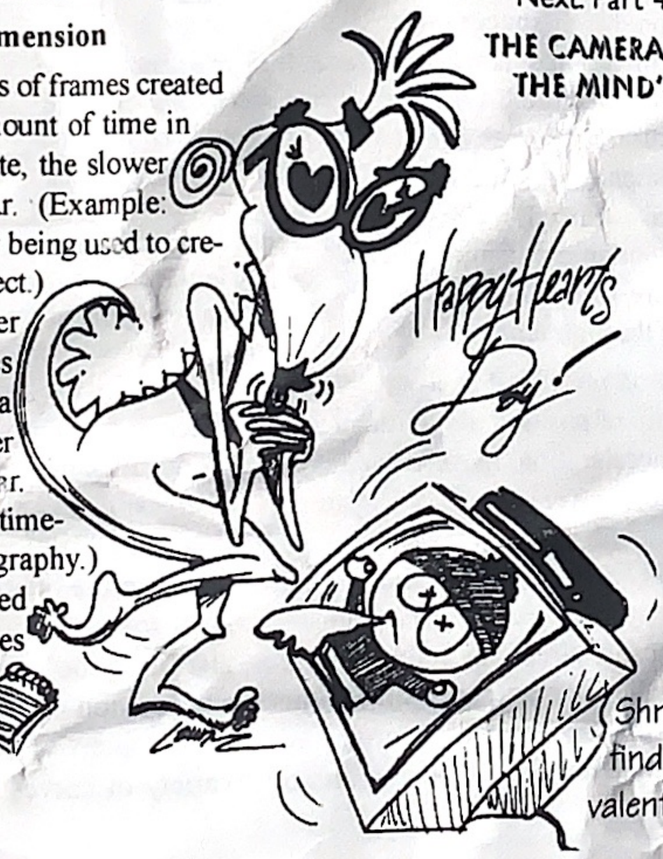
Time, The Fourth Dimension

The larger the numbers of frames created to represent a given amount of time in relation to the frame rate, the slower the action will appear. (Example: high-speed photography being used to create a slow motion effect.) Conversely, the smaller the number of frames created to represent a given action, the faster the action will appear. (Example: accelerated time-lapse cinematography.) Sequencing recorded images in reverse makes time appear to flow backwards. As frame rate becomes extremely high, the motion of the recorded subject slows to the point of imperceptibility.

Animation's stop action nature makes it easy to create apparent fluctuations in time difficult to achieve with any other technique. Combining of different time realities becomes possible. A stop motion or pixillated shot representative of real time can be combined with a natural background. Because of the time interval required to create the animation, this produces a time-lapse or accelerated time backward sequence.

Illusions of space and time are limited almost exclusively to the imagination of the artist. These suggestions only scratch the surface of the potential inherent in the medium of the animated camera.

Next: Part 4:
THE CAMERA AND THE MIND'S EYE



Shmoozilla finds her valentine

This Month's Screening
Feb 13, 6:30pm
721 Bway, Rm 108

Stan VanDerBeek

Johanna VanDerBeek

Van Der Beek's early experiments in video, multi-media and collage animation continue to inspire film and video artists. today.

Stan VanDerBeek began his career in NYC in the mid 1950s, making independent art film while working on set designs for the TV children's show **Winky Dink and You**. There was an animation stand in the studio and the operator showed him the basic techniques. Stan would spend nights making his first two animated films that he entered in the 1958 Brussels Film Festival (animation) Experimental category winning two bronze medals. In What, Who, How, he used images cut from magazines and manipulated them around so cigarettes became women's legs, and automobiles became alligators. He took visual reality and altered it, exposing the emotional reality. Mankind is a film where he painted, wiped and repainted images that flow along with his poem. His earliest films, made from 1955 to 1965, mostly consist of animated collages and paintings combined with live footage to form organic development of themes.

VanDerBeek constructed his own animation stand and optical devices to double print live action and animated footage. He did so to avoid expensive lab fees. At the same time, he learned how to extend the limits of the machinery he had to use. Today his innovations have become commonplace; his cut-outs technique, routine. These techniques combine to make VanDerBeek's films among the most entertaining and perceptive in the underground film world. The culmination of VanDerBeek's early work with standard cinematic hardware is his multi-prize winner Breathdeath. He used a variety of

Science Friction

Stan VanDerBeek
Feb 13, 6:30pm
721 Bway, Rm 108

What Who How
8:00, 16 mm, 1957

Mankinda
10:00, 16 mm, 1957

Wheels No. 2
4:00, 16mm, 1959

A La Mode
7:00, 16mm, 1958

BreathDeath
15:00, 16mm, 1964

Poem Field No. 2
6:00, 16mm, 1966

See Saw Seems
2:00, 16 mm, 1963

Science Friction
10:00, 16mm, 1959

Oh
10:00, 16mm, 1968

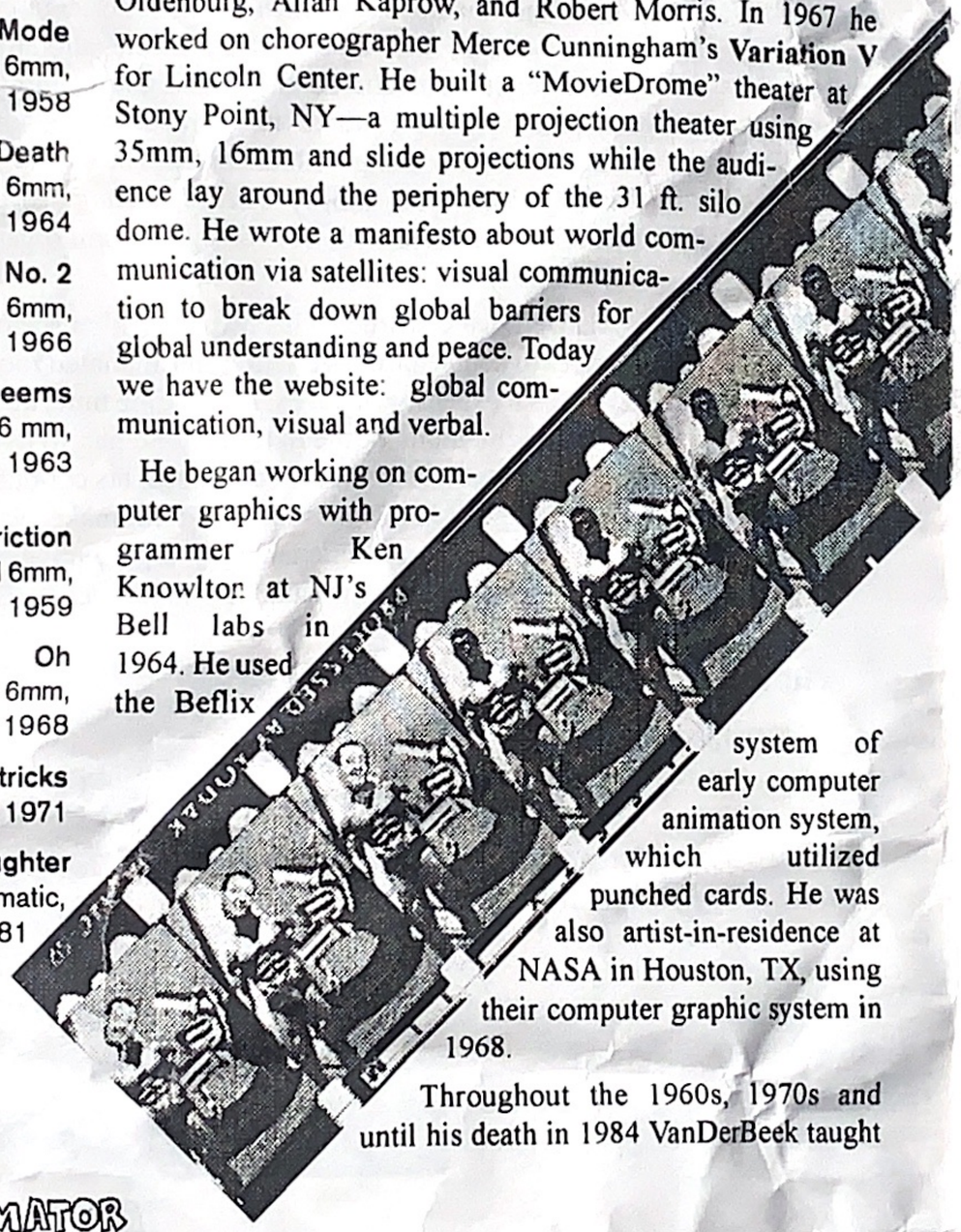
Symmetricks
6:00, 16mm, 1971

After Laughter
7:28, U-matic, 1981

techniques to show Nixon with his foot caught in his mouth or Marilyn Monroe's face with a sinister image of a snake and landscape to suggest the original sin. Political satire in surreal imagery.

VanDerBeek's ironic compositions were created in the spirit of the surreal and dadaist collages of Max Ernst and Hannah Hoch, but with wild, rough informality more akin to the expressionism of the Beat Generation. His extraordinary method of montage still captivates today. These collage films became very popular, and won prizes at many international film festivals, including NY Film Festival. Terry Gilliam, from the Monty Python team, cites VanDerBeek as being one of his earliest sources of inspiration.

In the 1960s VanDerBeek filmed "happenings' of Claes Oldenburg, Allan Kaprow, and Robert Morris. In 1967 he worked on choreographer Merce Cunningham's **Variation V** for Lincoln Center. He built a "MovieDrome" theater at Stony Point, NY—a multiple projection theater using 35mm, 16mm and slide projections while the audience lay around the periphery of the 31 ft. silo dome. He wrote a manifesto about world communication via satellites: visual communication to break down global barriers for global understanding and peace. Today we have the website: global communication, visual and verbal.



He began working on computer graphics with programmer Ken Knowlton at NJ's Bell labs in 1964. He used the Beflix system of early computer animation system, which utilized punched cards. He was also artist-in-residence at NASA in Houston, TX, using their computer graphic system in 1968.

Throughout the 1960s, 1970s and until his death in 1984 VanDerBeek taught

Don't forget!
ASIFA east animated film festival
DEADLINE Mar 2

pull-out entry form

1998 ASIFA Animated Film Festival

CATEGORY: (PLEASE CIRCLE)

STUDENT

PROF. UNDER 2 MIN.

PROF. OVER 2 MIN.

TITLE _____ LENGTH _____

FORMAT ☐ 16mm film reel ☐ VHS 1/2" cassette ☐ 3/4" U-matic videocassette

OTHER FORMATS WILL **NOT** BE ACCEPTED.

Is this an excerpt of a longer piece? Y ☐ N ☐

FEES

STUDENT	☐	$ 5.00	
PROF. FILMS UP TO 2 MIN.	☐	$ 20.00	ASIFA member
	☐	$ 30.00	Non member
PROF. FILMS OVER 2 MIN.	☐	$ 25.00	ASIFA member
	☐	$ 35.00	Non member

Payable by non-refundable check only, made out to **ASIFA-East**. Check must accompany entry.

CREDITS

PRODUCTION COMPANY / AFFILIATED SCHOOL

DIRECTOR(S) _____ DESIGNER(S) _____

ANIMATOR(S)

SOUNDTRACK _____ SCRIPT / CONCEPT _____

"NOTE" THIS INFORMATION WILL BE USED FOR AWARD CERTIFICATES. PLEASE FILL OUT CLEARLY AND NEATLY.

☐ I hereby give ASIFA-East permission to include my film in a reel or tape to be circulated for ASIFA-East screenings in the year following the festival.

Having read the above form and filled it out in full, I hereby submit my film to the ASIFA-East annual animated film festival.

Entrant's Signature _____ Entrant's Printed Name _____

FOR OFFICIAL ASIFA USE ONLY

CONTACT NAME

CONTACT PHONE NUMBER

THE SMALL PRINT

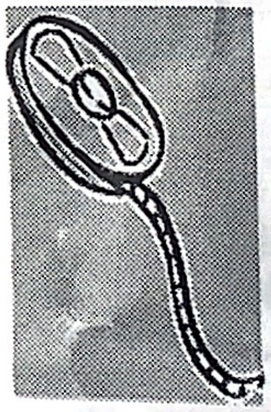
1. **ELIGIBILITY:** Film must be produced after **July 1, 1996**, and must be received no later than Monday **March 2, 1998** accompanied by completed entry form. Obtain additonal information by calling **Linda Simensky** at **404-885-0821**. Xeroxes of blank forms are acceptable.

2. **AWARD CATEGORIES:** Professional films over 2 minutes in length will be eligible for prizes in the categories of Direction, Design, Animation, Script or Concept, and Soundtrack. Professional films up to 2 minutes in length will be eligible for prizes in the categories of Direction, Design, and Animation. Student films will be eligible for prizes in the category of Student Films. **The decision in all categories will be final.** All awards will be made by judges selected by the Awards Committee, and will be based on results of judging by the membership of ASIFA-East.

3. **DISCLAIMER:** ASIFA-East will not be responsible for prints lost in the mail, or for damage incurred in projection, although ASIFA-East will agree to take all reasonable care when screening prints. ASIFA-East will not be responsible for infringements of rights of prints accepted for screening by the jury.

4. **MAILING INSTRUCTIONS:** 16mm films submitted must be on reels and in film cans, with film title production number on the leader, along with production company name. Fiber mailing cases optional. All entries should be clearly labeled with film title and production company. Not responsible for damage to prints in transit. All entries will be returned via parcel post, unless other arrangements are made with ASIFA-East. **Mail only** (do not deliver) to: ASIFA-EAST AWARDS COMMITTEE, C/O MICHAEL SPORN ANIMATION, 632 BROADWAY, 4TH FLOOR, NEW YORK, NY 10012.

5. **QUESTIONS?:** Please contact: **Linda Simensky** at **404-885-0821**. Do not bother the kind people at Michael Sporn Animation, who are only letting us use their space as a mailing address.



RETURN ENTRY TO:

NAME _____

COMPANY _____

ADDRESS _____

_____

_____

_____ OF _____ ENTRIES

pull-out entry form

Don't forget!

ASIFA east animated film festival

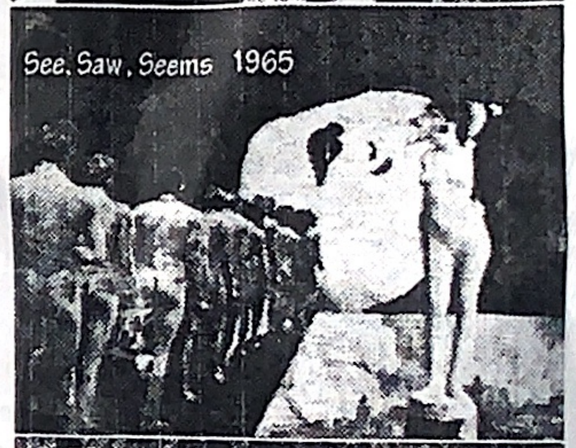
DEADLINE Mar 2

at many universities as artist-in-residence. He won many grants to encourage his experimental approach to film: Ford, Rockefeller, NEA and Guggenheim. The 1960s was the heyday for experimental film. From 1969 to 1972 he was artist-in-residence at MIT Visual Art Center and WGBH Boston. He sent a 17'x9' "mural" in 1970 from MIT to various museums around the country via photocopier (today known as laser copiers). At WGBH in 1970 he presented an interactive television transmission of his Violence Sonata, broadcast on several channels simultaneously. Nam June Paik was at WGBH at the time and says Stan's Violence Sonata broadcast strengthened WGBH's position in Washington, DC.

VanDerBeek worked in so many areas that its difficult to keep track or categorize. From collage animations to computer graphics, from film to video, from single screen to multimedia environments. VanDerBeek rushed in where others didn't even know there was an area to tread.

From 1975 until his untimely death in 1984 VanDerBeek shaped the film and video branch of the art department at the University of Maryland, Baltimore County. Called by Jonas Mekas "the satirist of the bomb age", VanDerBeek worked in such a variety of forms, styles and mediums that it would be almost impossible not to see a connection with work coming out of film and video today. His early experiments in video, multimedia and collage animation continue to inspire contemporary film and video artists.

Breathdeath 1964


See, Saw, Seems 1965

Welcome to the MovieDrome:
Exterior view of VanDerBeek's experimental multimedia theatre in Stony Point, NY

The Byte Stuff

The Golden Age of Digital Animation starts now.

AN ANI-FESTO

Clay Shirky

1998 is going to be the beginning of a golden age for digital animation. All the necessary ingredients are in place—creators, tools, medium, audience. The computer has become more important as a mechanism for distribution than display—'animation on the computer' is no longer the same as 'computer animation'—and the work you can see on your monitor isn't limited to mirrored balls bouncing on checkered floors and exploding wireframe heads, as you can see from the work of **spumco, 0-matic**, or **word**.

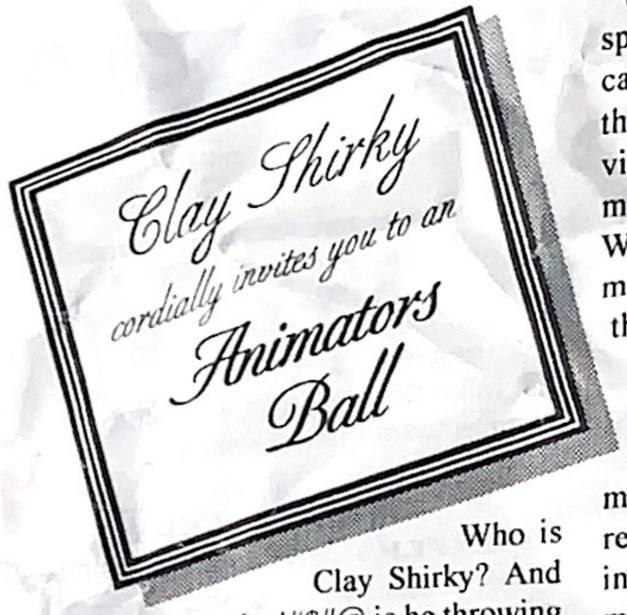
The hype of high bandwidth to the home is not going to come about anytime soon - the majority of the 50 million strong Internet audience is going to get its connections through the phone lines for the next year at least - but there is still a hunger for engaging work. Animation is low physical bandwidth but high emotional bandwidth, and it brings character and narrative to this new audience in a way nothing else can.

The rise of new tools (flash, gif animation, dhtml) will have the same effect that HTML did in '94 and desktop publishing in '84, namely that it won't so much put new tools in the hands of experts (though it does do that to a degree) as it will lower the bar for a whole host of interested amateurs. There is a horde of 19-year olds salivating over Director 6 right now who don't care how they do it at Disney.

The effect of this will be (in some ways already is) a huge glut in work of the stupidest, most predictable sort, as everyone floods the network with pictures of animated mailboxes and rotating skulls. The other, subtler and more important effect will be that a handful of these interested amateurs will cross into the foothills of expertise, without the advantages of knowing how traditional animators do it, but without the baggage as well, and they will end up doing work of a sort that would have been unimaginable 5 years ago.

The important questions for this year are: how do we find these animators? how do we help them? how do we make sure their work gets seen?

AniFest Destiny has been founded to answer those questions. The Animator's Ball is our inaugural event.



Who is Clay Shirky? And why the !#$#@ is he throwing something Called The Animators Ball?

Shirky writes for word.com, FEED and net_worker magazine, teaches New Media at Hunter College NYC and consults for for Barnes and Noble, iVillage, Ziff-Davis and others. His not-for-profit company, AniFest Destiny, Inc., is producing The Animator's Ball, which is both a website for the Web animation community at www.animatorsball.com and a party taking place March 5th at 55 Broad Street, Manhattan.

Shirky believes we may be entering a special period in which Web animation can flourish. That is because he thinks the Web is still so slow that full-motion video is still several years away. In the meantime, however, there is a growing Web audience, and users like to see moving images. Animation is filling the void.

He is throwing the ball so he can "fill a room with computers and beer and get people interested in animation to meet one another," so that "what is currently a population can be transformed into a community." He hopes that animators from the world of film, television and video will show up, too, so that artistic cross fertilization can take place.

Bruce E. Wands, chairman of the computer art department at SVA, thinks it's a great idea. "A lot of traditional animators are not aware of what can be done on the Web," he says. "By bringing the traditional animation fields and new World Wide Web design firms together, you are going to increase the creative potential."

RESOURCES

ANIMATION INSTRUCTORS WANTED

Two positions open in Rochester Institute of Technology's Film/Video/Animation Dept. beginning September, 1998. One Tenure Track, the other 1 Year Visiting.

Qualifications: MFA or PHD, professional accomplishment in the field, expertise in 2D and 3D computer and camera animation. Candidates with the ability to support the school's commitment to cultural diversity, pluralism, and individualism are strongly preferred. RIT is an EO/AA employer.

Application review begins Feb. 15, 1998 and will continue until positions are filled.

Send letter of application, curriculum vitae, list of 5 references to:

Marla Schweppe Film/Video/Animation Search Committee Rochester Institute of Technology 70 Lomb Memorial Drive. Rochester, N.Y. 14623
fax: 716-475-5804
email mkspph@rit.edu

RESOURCES

SHORT FILMS WANTED

MTV's Cartoon Sushi is looking for your short, funny film.

Three episodes of the show have aired this year, and eight are planned for next year. They will be put in regular rotation, so you'll be seeing them more often. So far, you may have seen the works of John Dilworth, Bob Godfrey, Nelvana, and AMPNyc on the show. Expect more **Robin** shorts (Nelvana Animation, of Radiohead video fame), and Ultracity 6060 shorts (a re-dubbed Japanese animation parody). For air dates and times, you can check out the website (at the MTV Animation site, go to Tubescan, then hit Animation). Hotline: 212 654 3777 Email address:cartnsushi@aol.com.

Dig up your college film, or your post-college film and send it MTV's way to be considered for the show:

Merle Becker/Nick Litwinko
MTV Animation
1633 Broadway, 31st Floor
New York, NY 10019

We're also reviewing pitches for short funny films with possible series potential. Interested in sending a pitch? Leave your address or fax number so we can send you a release form.

College TV station seeks shorts

Non-profit student run television station seeks animated shorts. No payment, but plenty of exposure: University of Texas broadcast reaches 50,000+ student population and residential area nearby.

Adam Stoddart
Programming Director
KVR-TV
aisforadam@mail.uiexas.edu

FILM STOCK FOR SALE

16mm Kodak 7248 100T
8 400ft rolls $90 each
1 200ft roll $40
1 100ft roll $15
☎ **Mike Dougherty** at 212 846 5426 or email **testanimal@aol.com**

SHARE HOTEL EXPENSES AT CA FEST

SVA Student attending Pasadena's **World Animation Celebration** (Feb. 16-21) has hotel reservation, would like to share room. ☎ **201 792 9020**

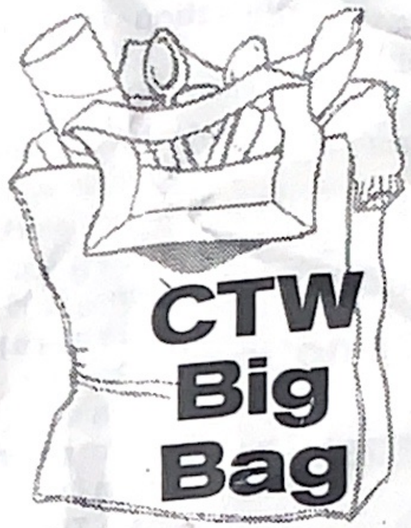
anymator SEEKS EDITORS, DESIGNERS

ASIFA East seeks a few good members to take over aNYmator.Take charge of the newsletter when Editor/designer Mark Segall retires in April.

You won't be starting from scratch: the retiring Mr. Segall is eager to show the ropes and will be readily available for consultation after "retirement". One extremely able member has already shown interest but ideally we'd like to create a team. Newsletter production has always been too big a job for one person. Our dream is to find two or three people to divide workload equally. Team would edit & research articles, compile listings, keep contributors on deadline, and lay out monthly issues using Quark Xpress and Photoshop.

For details, or to apply for the job(s) ,contact Your Retiring Editor.

email AlphaneMoo@aol.com
fax 212 691 9121
☎ 212 989 4369



"Shorties" to come from Ink Tank, Stretch Films

Children's Television Workshop is currently producing 26 new episodes of Big Bag which will air in April, 1998. The second season of this critically acclaimed children's series will feature an expanded muppet cast, original songs and all new animated episodes ("shorties").

Shorties are produced and developed by CTW specifically to complement the studio portion of the series. Returning from Season 1 are 13 new episodes of our award-winning series Koki and Troubles the Cat.

Troubles the Cat, designed by Santiago Cohen

Koki, Big Bag's clay-animated chicken series, is coproduced by CTW and Cine Nic, an animation production company based in Barcelona, Spain. Troubles the Cat is produced by CTW and animated by New York's own Ink Tank. Santiago Cohen is the designer. Maria Conchita Alonso continues her portrayal of Troubles herself. Guest stars include well known comedian Gilbert Gottfried and Tony Award winning actress Lillian White.

Big Bag's new shortie this season is Ace & Avery. Stretch Films' Oscar-

nominated John Dilworth has created two new characters for CTW. Ace, an eternally optimistic 6 year old boy, encourages and motivates his best pal Avery, a green raccoon, who is not always too sure of himself. The series will approach participation in a whole new way, using experimental techniques to encourage the audience.

IRRA VERBITSKY
One Woman Show
upstairs at the historic
CEDAR TAVERN
82 University Place (betw. 11th & 12th Sts. NYC
212 929 9089
THROUGH FEB 16, 1998

Odds 'eNds

Shameless Self-Promotion

Miscellaneous Member News

Plympton & Co. Do Sundance

Bill Plympton, John Holderried and Signe Bauman are back from the Sundance Fest in Park City, Utah. John saw the most movies, Signe did the most skiing, and Bill dickered over a distribution deal for his **I Married A Strange Person**. That animated feature opened to ecstatic audiences and enthusiastic reviews. It was preceded by **Stage Fright**, a clay animated short from Aardman's Steve Box which Bill found terrifically funny. Other animated types at Redford's fest included our own Steve Dovas, premiering **Call Me Fishmael**, and Corky Quackenbush, auteur of those sick, twisted puppet shorts on MAD-TV. Trey Parker, who was there to premiere his live action feature, **Orgazmo,** was repeatedly mobbed by adoring **South Park** fans.

Plympton also checked out the anti-Sundance (**SlamDance**) where he saw Eli Kabillio's excellent **Boris the Dog**. Plympton & Co note the proliferation of alternative events with names like Slumdance and SlamDunk.

Bill got to meet legendary country singer Emmylou Harris. Emmylou came to the Fest to promote country music artists as soundtrack composers. Bill informed her that because he'd listened to her music all through the time he was animating Strange Person, he'd given her a special credit at the end of his feature for "providing inspiration."

Uncensored Animation Fest at Cinema Village

Chicago-based anime distributors Manga Entertainment have gone American! They're competing with Spike & Mike for the sick and twisted market with their own touring reel. **General Chaos: Uncensored Animation** premiered in Tampa, FL and NYC February 6. Includes Sex and Violence (Bill Plympton) and The Mutilator (Eric Fogel). At press time Plympton planned to introduce Cinema Village's 7 and 8:45 Friday screenings and stay afterwards to answer questions.

Uncensored runs through Thursday, February 12, then travels to Cambridge, MA, Providence, RI, Salt Lake City, UT and 6 cities in California.

MANGA'S *UNCENSORED* ANIMATION

American Flatulators
Attack of the Hungry Hungry Nipples
Beat the Meatles
Body Directions
Donor Party
Espresso Depresso
Junky
Killing Heinz
Looks Can Kill
Malice in Wonderland
Misfit
Mutilator
No More Mr. Nice Guy
Oh Julie!
The Perfect Man
Performance Art: Starring Chainsaw Bob
Quest
The Saint Inspector
Sunny Havens (a/k/a Meat!!!)
Sex and Violence
Zerox and Mylar

Larry Ruppel Revamps Animation Exhibit for AMMI

The American Museum of Moving Image (Astoria) invited Larry Ruppel to work his magic and revamp their animation demonstration exhibit. Larry created new animation on both paper and cels, using a character he designed specifically for the exhibition. The demonstration explains the various processes involved in animation. It will be presented by Museum educators several times a day.

Absolut Vodka has added eight new animated films to the 23 films already available on its **Absolut Panushka** web site (www.absolutvodka.com). The eight new ten-second experimental mini-films premiered at **Sundance** the other week. Animators involved include ASIFA-East member **James Deusing**.

We were sad to learn that **Mae Questel**, the voice of Olive Oyl and Betty Boop, died in Manhattan January 4. She was 89.

Still a few seconds left to make plane reservations if you want to attend the second **World Animation Celebration** in Pasadena, February 16-21. For more information, visit http://www.wacfest.com.

Realflash Animation Festival Deadline Extended. The deadline for this online festival, sponsored by **Animation World Network**, has been extended to **April 3, 1998**. Winners will be announced on April 27, 1998 at the RealNetworks Conference '98 in San Francisco, CA. To register online and enter or get more information about the RealNetworks Conference '98, please visit http://www.real.com/festival/

Turner Feature Animation's **Cats Don't Dance** debuted on The Disney Channel in March. and will air again Thurs., Feb. 19 at 7pm. **Cats** has some wonderful character animation in it, particularly of the female lead by SVA alumnus **Lenny Graves** (class of '78). Your Retiring Editor recommends it.

ASIFAEAST Feb-Mar98

Fri **Thurs**	**Feb 6** **Feb 12**	7:00 & 8:45pm	Manga Entertainment's **Uncensored Animation.** Films by Plympton, Fogel, others	**Cinema Village,** E. 12 St. betw Univ. Pl. & 5th Ave, NYC
Fri	**Feb 13**	6:30pm	**ASIFA-East** screening: Films of Stan VanDerBeek	**Tisch School of the Arts, NYU,** 721 Bway Rm. 108
Fri	**Feb 23**		**Deadline for March Anymator**	**212 989-4369** or email AlphaneMoo@aol.com
Wed	**Mar 4**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Thurs	**Mar 5**	TBA	**Animators Ball.** RSVP clay@shirky.com. Info: visit www.animatorsball.com	**Digital Artists Clubhouse,** 55 Broad St. (just S. of Wall St.)
Thurs **Fri**	**Mar 12** **Mar 13** **6:30pm**	Rm 109 Rm 106	**ASIFA-East Jury Screenings:** where **you** help choose the winners	**Tisch School of the *Arts, NYU,*** 721 Bway

ASIFA-East

The International Animated Film Society

c/o Michael Sporn Animation

632 Broadway, 4th Floor

New York, NY 10012

Don't forget! animated film ASIFA east festival DEADLINE May 2

Festival Entry Form Enclosed